

Let us sing of the Lord, Let us sing \_\_\_\_\_ of the

Let us sing of the Lord, Let us sing \_\_\_\_\_ of the

sing of the Lord, \_\_\_\_\_ Let us sing \_\_\_\_\_

sing of the Lord, \_\_\_\_\_ Let us sing, \_\_\_\_\_

Lord, Let us sing of the Lord, be - cause He hath

Lord, Let us sing of the Lord, be - cause He hath

Let us sing, Let us sing of the Lord, be - cause He hath

Let us sing, Let us sing of the Lord, be - cause He hath

dealt so lovingly with him, yea,  
dealt so lovingly with him, yea,  
dealt so lovingly with him, yea,  
dealt so lovingly with him, yea,

*And.* ♪

1

## Allegro. (♩ = 116)

Let us praise the name of the

Let us praise the name of the

Let us praise the name of the

Let us praise the name of the

## Allegro. (♩ = 116)

Lord, Let us praise the name of the Lord, Let us praise the

Lord, Let us praise the name of the Lord, Let us praise the

Lord, Let us praise the name of the Lord, Let us praise the

Lord, Let us praise the name of the Lord, Let us praise the

name of the Lord, Let us praise the name of the Lord, Let us praise the

name of the Lord, Let us praise the name of the Lord, Let us praise the

name of the Lord, Let us praise the name of the Lord, Let us praise the

name of the Lord, Let us praise the name of the Lord, Let us praise the

name of the Lord, of the Lord, the

name of the Lord, of the Lord, the

name of the Lord, of the Lord, the

name of the Lord, of the Lord, the

Accompaniment: Treble and Bass clefs, key signature of two sharps (F# and C#). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

Lord Most High - est.

Lord Most High - est.

Lord Most High - est.

Lord Most High - est.

Accompaniment: Treble and Bass clefs, key signature of two sharps. The piano part continues with a similar rhythmic pattern, featuring arpeggiated chords in the right hand.

Lord Most High - est.

Lord Most High - est.

Lord Most High - est.

Lord Most High - est.

Accompaniment: Treble and Bass clefs, key signature of two sharps. The piano part continues with a similar rhythmic pattern, featuring arpeggiated chords in the right hand.

End of Part I.

Accompaniment: Treble and Bass clefs, key signature of two sharps. The piano part concludes with a final chord and a fermata.

## PART II.

N<sup>o</sup> 13. Quartet and Chorus.

SOLO DAVID.

I. Samuel XXV.

"Mourn, O Israel, for Samuel is dead!"

1. And Samuel died; and all the Israelites were gathered together and lamented him.

Pianoforte.

Larghetto. (♩ = 88.)

Chorus.

Sopr. *ppp*

Alt. *ppp*

Ten. *ppp*

Bass. *ppp*

Mourn O Is-ra-el, mourn O Is-ra-el, mourn O Is-ra-el, for

Quartet.

Sam - u - el is dead. — Mourn O Is - ra - el, mourn O

Sam - u - el is dead. — Mourn O Is - ra - el, mourn O

Sam - u - el is dead. — Mourn O Is - ra - el, mourn O

Sam - u - el is dead. — Mourn O Is - ra - el, mourn O



Is-ra-el, mourn, O Is-ra-el, for Sam-u-el is dead. —

Is-ra-el, mourn, O Is-ra-el, for Sam-u-el is dead. —

Is-ra-el, mourn, O Is-ra-el, for Sam-u-el is dead. —

Is-ra-el, mourn, O Is-ra-el, for Sam-u-el is dead. —

### N Quartet.

Mourn, O Is-ra-el, mourn, O Is-ra-el, — — — — — mourn, — — — — —

Mourn, O Is-ra-el, mourn, O Is-ra-el, O Is-ra-el, O Is-ra-el, O

Mourn, O Is-ra-el, mourn, O Is-ra-el, O Is-ra-el, O Is-ra-el, O

Mourn, O Is-ra-el, mourn, O Is-ra-el,

### Chorus.

Mourn, — — — — — O Is-ra-el, — — — — —

Mourn, — — — — — O Is-ra-el, mourn, — — — — — O

trem.

mourn, — mourn, for Sam - u - el is dead. —

Is - ra-el, mourn,

Is - ra-el, mourn, for Sam - u - el is dead. —

Is - - ra - el, —

*p*

*pp*

Red. \*

*mf* *Poco più moto. (♩ = 100.)*  
*DAVID.*

He hath per - form - ed the works of the Most High, and the Lord hath

*mf*

*rall.*

tak - en him to e - ver - last - ing rest, to e - ver - last - ing rest.

*rall.*

Chorus.  
0 *a tempo* (♩ = 100.)

107

*pp* He hath per - form - - ed the

*pp* He hath per - form - - ed the works of the

*pp* He hath per - form - ed the works of the Most High, *cresc.*

works of the Most High, *cresc.* and the Lord *cresc.* hath

Most High, *cresc.* and the Lord *cresc.*

*dim.* Most High, and the Lord *dim.* hath tak - en him to

and the Lord *dim.* hath tak - - en him to

tak - - en him to e - - ver - - last - - ing

bath tak - - en him to e - - ver - last - - ing

SOLO SOPRANO.

SOLO ALTO.

SOLO TENOR.

*Pp* Mourn, — O

*p* Mourn, — O

*p* Mourn, O Is-ra-el, —

e - ver-lasting rest, — *p* mourn, O Is-ra-el, —

e - ver-lasting rest, — *p* mourn, O Is-ra-el, *pp* mourn, —

rest, — *p* mourn, O Is-ra-el, *pp* mourn, —

rest, — *p* mourn, O Is-ra-el, *pp* mourn, —

rest, — *p* mourn, O Is-ra-el, *pp* mourn, —

*P* Mourn, — O

*p dim. trem.*

Is-ra-el, O Is-ra-el, O Is-ra-el, mourn for Sam - u - el is dead. —

Is-ra-el, O Is-ra-el, O Is-ra-el, mourn for Sam - u - el is dead. —

— mourn, — O mourn, — mourn for Sam - u - el is dead. —

O Is - - ra - el,

1

## Chorus.

*p cresc.* *f* *p* (without accompaniment.)

He hath per - form-ed the works of the Most High, and the Lord hath

He hath per - form-ed the works of the Most High, and the Lord hath

He hath per - form-ed the works of the Most High, and the Lord hath

He hath per - form-ed the works of the Most High, and the Lord hath

## Tempo I.

tak - en him to e - ver - last - ing rest.

tak - en him to e - ver - last - ing rest.

tak - en him to e - ver - last - ing rest.

tak - en him to e - ver - last - ing rest.

Tempo I.

*dim.* *rall.* *pp*

*Ad.*

# N<sup>o</sup> 14. Recitative, Solo and Chorus.

DAVID — NARRATOR.

I. Samuel XXV. 5.

"Get you up to Carmel and go to Nabal!"

And David sent out ten young men, and said unto them.

**Allegretto. (♩ = 96.)**

DAVID.

Pianoforte.

*p poco cresc.*

*p poco cresc.*

*p poco*

*mf Recit.*

Get you up to Car-mel, and go to Na-bal, and

*cresc.*

*mf*

*p*

greet him in — my name; and thus shall ye say to him, —

*pp*

**Q Andantino. (♩ = 66.)**

*p*

*cresc.*

*dim.*  
*f*  
*Ped.* \*

*p* DAVID.  
Peace be both to thee, and to thine house, and

*p*

un - - to all that thou hast,

*p* give, I pray thee, what-so-e-ver cometh to thine

*cresc.*  
*p* *cresc.*

hand un-to thy ser-vants, and to thy son Da-vid.

# R Chorus of men.

Ten. I. II.

Peace be both — to thee, and to thine house, and

Bass I. II. *p*

*sempre p*

*Red.* \*

un - - to all that thou hast;

*Red.* \*

*Red.* \*

give, I pray thee, what-so-e-ver cometh to thine

*Red.* \*

*Red.* \*

NARRATOR. *Recit.*

And

hand un-to thy ser - vants, and to thy son Da - vid.

*Red.* \*



Na-bal ans-wer-ed Da-vid's servants and said, who is Da-vid, and

who is the son of Jes-se? There be ma-ny servants now-a-days that

break a-way every man from his master. Must I then take my

bread, and my wa-ter, and my flesh that I have kil-led for my shearers,

and give it un-to men, whom I know not whence they be?

Verse 12. So David's young men turned their way, and went again, and came and told him all those sayings.

# Nº 15. Chorus.

I. Samuel XXV. 14. "Behold David sent messengers out of the wilderness."

Verse 13. And David said unto his men, Gird ye on every man his sword. And they girded on every man his sword; and David also girded on his sword: and there went up after David about four hundred men; and two hundred abode by the stuff.

*Allegro con brio. (♩ = 168.)*

Pianoforte.

Verse 14. But one of the young men told Abigail, Nabal's wife, saying:

Bass.

SOLO (one of the Chorus)

Be-hold, Da-vid sent messengers

Chorus.

Sopr. I.

Sopr. II.

Alt.

Ten.

Bass.

Be-hold,

Be-hold,

Be-hold,

Be-

out of the wil - der - ness to sal - ute our master, Be-

TUTTI.

S

Da - vid sent messengers out of the wil - der - ness to sal -

Da - vid sent messengers out of the wil - der - ness to sal -

Da - vid sent messengers out of the wil - der - ness to sal -

hold, Da - vid sent messengers out of the wil - derness to sal -

hold, Da - vid sent messengers — out of the wil - derness to sal -

ute our mas - ter; and he rail - ed on

ute our mas - ter; and he rail - ed on

ute our mas - ter; and he rail - ed on them,

ute our mas - ter; and he rail - ed on

ute our mas - ter; and he rail - ed on them,

them, and he rail - ed on them, but the

them, and he rail - ed on them, but the

and he rail - ed on them, but the

them, and he rail - ed on them,

and he rail - ed on them,

men were ve-ry good, but the men were ve-ry  
 men were ve-ry good, but the men were ve-ry  
 men were ve-ry good, but the men were ve-ry  
 but the men were ve-ry good, but the men were ve-ry  
 but the men were ve-ry good but the men were ve-ry

good un-to us.  
 good un-to us.  
 good un-to us.  
 good un-to us.  
 good un-to us.  
 good un-to us.  
 They were a

*p* SOLO (one of the Chorus).

TUTTI.  
 They  
 They  
 They  
 wall un-to us both by night and by day,  
 p

*p*

were a wall un-to us both by night and by day, all the

were a wall un-to us both by night and by day, all the

were a wall un-to us both by night and by day, all the

all the

all the

*p*

*Ad.* \*

*rall.*

while we were with them keep - ing the

while we were with them keep - ing the

while we were with them keep - ing the

while we were with them keep - ing the

while we were with them keep - ing the

*rall.*

*Ad.* \* *Ad.* \*

*Allegretto. (♩ = 92.)*

sheep.

sheep.

sheep.

sheep.

sheep.

*Allegretto. (♩ = 92.)*

*p*

*Ad.* \* 1 *Ad.* \*

## U Tempo I.

Now there - fore know and con - sid - er what  
 Now there - fore know and con - sid - er what  
 Now there - fore know and con - sid - er what  
 Now there - fore know and con - sid - er what

U No Tempo I.  
 there - fore know and con - sid - er what

thou wilt do; for e - vil is de - ter - mined - a - gainst  
 thou wilt do; for e - vil is de - ter - mined - a - gainst  
 thou wilt do; for e - vil is de - ter - mined - a - gainst  
 thou wilt do; for e - vil is de - ter - mined - a - gainst  
 thou wilt do; for e - vil is de - ter - mined - a - gainst

our mast - er and all his house - - hold: for he  
 our mast - er and all his house - - hold: for he  
 our mast - er and all his house - - hold: for he  
 our mast - er and all his house - - hold: for he  
 our mast - er and all his house - - hold: for he

is such a son of Be-lial,  
 is such a son of Be-lial,  
 is such a son of Be-lial,  
 is such a son of Be-lial,  
 is such a son of Be-lial,

*Led.*

that a man dare not speak to him.  
 that a man dare not speak to him.  
 that a man dare not speak to him.  
 that a man dare not speak to him.  
 that a man dare not speak to him.

*V*

there-fore know and con-sid-er what  
 there-fore know and con-sid-er what  
 there-fore know and con-sid-er what  
 there-fore know and con-sid-er what  
 there-fore know and con-sid-er what

*Led.*

Now there-fore know, now there-fore

*Led.*

thou wilt do; what thou wilt do; Now there-fore know

thou wilt do; what thou wilt do; Now there-fore know

thou wilt do; what thou wilt do; Now there-fore know

what thou wilt do; what thou wilt do; *ff*

know what thou wilt do; Now

and con-sid-er what thou wilt do;

and con-sid-er what thou wilt do;

and con-sid-er what thou wilt do;

what thou wilt

there-fore know Now there-fore know

what thou wilt do; now there-fore know and con-

Now there-fore know, Now there-fore know and con-

Now there-fore know, Now there-fore know and con-

do; Now there-fore know, know and con-

what thou wilt do; Now there-fore know and con-

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

1



W

sid - er what thou wilt do; for e-vil is de-ter-mined a -

sid - er what thou wilt do; for e-vil is de-ter-mined a -

sid - er what thou wilt do; for e-vil is de-ter-mined a -

sid - er what thou wilt do; for e-vil is de-ter-mined a -

sid - er what thou wilt do; for e-vil is de-ter-mined a -

Led. \*

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

Led. \*

Led. \*

Led. \*

Led. \*

Led. \*

N<sup>o</sup>. 16. Recitative and Solo.

ABIGAIL.

I. Samuel XXV. 19. "Go on before me; behold, I come after you."

18. Then Abigail made haste and took two hundred loaves, and two bottles of wine, and five sheep ready dressed, and five measures of parched corn and an hundred clusters of raisins, and two hundred cakes of figs, and laid them on asses.

19. And she said unto her servants,

ABIGAIL. Recit. *mf*

Go on be-fore me; Allegretto. (♩ = 104.) be-hold, I come after you. *animato*

Pianoforte. *mf* *p* *p*

But she told not her husband.

20. And it was so, as she rode on an ass, that he came down by the covert of the hill, and behold, David and his men came down against her, and she met them.

21. Now David had said, Surely in vain have I kept all that this fellow hath in the wilderness, so that nothing was missed of all that pertained unto him, and he hath requited me evil for good.

22. Se, and more also, do God unto the enemies of David, if I leave of all that pertain to him by the morning light any that remain against the wall.

23. And when Abigail saw David, she hastened, and lighted off the ass, and fell before David on her face and bowed herself to the ground,

24. And fell at his feet, and said,

ABIGAIL. Recit. *p*

Lo stesso tempo. (♩ = 104.) Upon me, my

lord, up-on me, — let this in - i - qui - ty be, — and let thine hand-maid, I

pray thee, speak in thine audience. *a tempo*

**X** *mf*

Let not my lord, I be - seech thee, re-gard this

*mf*

man of Be - lial, for as his name is, so is

he; Na - bal is his name, and fol - ly is with

**Y** *p* *Recit.*

him. I thine

*cresc.* *sp*

*cresc.*

hand-maid saw not the young men of my lord, whom thou didst

*cresc.*

*mf*

send.

*a tempo*

*poco rall.*

*dim.*

*mf*

*1*

Moderato. (♩ = 96.)

*p* *cresc.*

Now there-fore, as the Lord liv - eth, see-ing He hath with -

*p* *cresc.*

hold - - en - thee from com-ing to shed

*mf*

*p* *Z*

blood, Now there-fore, as the Lord liv - eth, see-ing He hath with -

*p*

hold-en thee, see-ing He hath with- hold-en thee from com-ing to shed

*mf* *cresc.*

blood, Let thine en - e-mies, and they that seek

*p* *cresc.*

e - vil to my lord, be as Na - bal.

*cresc.*

*ped.*

*rall.*

*dim.*

Andante. (♩ = 72.)

*mf*

And it shall come to pass, when the Lord hath done to thee ac -

*mf dim.*

*p*

cord - ing to all the good, to all the good He hath

spo - - - ken, And it shall come to pass, when the

*A p*

*p*

Lord hath done to thee ac-cord-ing to all the good He hath

spo - - ken, and shall have ap - poin-ted thee ru - ler o - ver

Is - - ra - el; and have dealt with thee, then re - mem-ber, re-

mem-ber, re - mem - ber thine hand - - - maid.

*dim.*

*dim.*

*p*

*dim. e rall.*

*ped.*

Verse 32. And David said to Abigail, Blessed be the Lord God of Israel, which sent thee this day to meet me &c.

Verse 38. And it came to pass about ten days after, that the Lord smote Nabal, that he died.

N<sup>o</sup> 17. Aria.

NARRATOR.

## Quartet and Chorus.

Samuel XXV. 39. "And when David heard that Nabal was dead."

Allegretto. (♩ = 92.)

NARRATOR.

Pianoforte.

Lento.

And when David heard that Na-bal was dead, he said,

*rall.*

*p*

**B** Andante. (♩ = 80.)

Blessed be the Lord God that hath pleaded, that hath pleaded the cause of my re-

*cresc.*

*mf*

*p*

*cresc.*

*mf*

proach from the hand of Na - bal. Blessed be the Lord God, — the Lord

*p*

*p*

God, that hath plead-ed — the cause of my re - proach — from the

*p*

*mf*

*dim.* **C**

hand of Na-bal.

Sopr.

Alt.

**Quartet.**

Ten.

Bass.

*p* Bless - ed, Bless - ed, *f* Blessed be the Lord God,

*p* Bless - ed, Bless - ed, *f* Blessed be the Lord God,

*p* Bless - ed, Bless - ed, *f* Blessed be the Lord God,

*p* Bless - ed, Bless - ed, *f* Blessed be the Lord God,

*dim.* **C**

*p* Bless - ed, Bless - ed, *f* Blessed be the Lord God,

*p* Bless - ed, Bless - ed, *f* Blessed be the Lord God, *p* that hath kept

*p* Bless - ed, Bless - ed, *f* Blessed be the Lord God, *p* that hath

*p* Bless - ed, Bless - ed, *f* Blessed be the Lord God, that hath kept His

*p* that hath kept His ser-vant from e - vil,

His ser-vant from e - vil, *p* that hath kept

kept His ser-vant from e - vil, *p* that hath

ser - vant from e - vil, *p* that hath kept His





## Chorus.

*D* *p**cresc.*

Bless - ed be the Lord God, that hath plead-ed the

Bless - ed be the Lord God, that hath plead-ed the

Bless - ed be the Lord God, that hath plead-ed the

Bless - ed be the Lord God, that hath plead-ed the

cause of my re - proach from the hand of Na - - bal. Bless-ed,

cause of my re - proach from the hand of Na - - bal. Bless-ed,

cause of my re - proach from the hand of Na - - bal. Bless-ed,

cause of my re - proach from the hand of Na - - bal. Bless-ed,

Bless - ed, Bless - ed be the Lord God, that hath kept His

Bless - ed, Bless - ed be the Lord God, that hath kept His .

Bless - ed, Bless - ed be the Lord God, that hath kept His ser - -

Bless - ed, Bless - ed be the Lord God, that hath kept His ser - -

ser-vant from e - vil, that hath kept His ser-vant from e - - vil, for the

ser-vant from e - vil, that hath kept His ser-vant from e - - vil, for the

- vant from e - vil, that hath kept His ser-vant from e - - vil, for the

- vant from e - vil, that hath kept His ser-vant from e - - vil, for the

Lord hath re - turn - ed the wick - ed - ness of

Lord hath re - turn - ed the wick - ed - ness of

Lord hath re - turn - ed the wick - ed - ness of

Lord hath re - turn - ed the wick - ed - ness of

Na-bal on his own, - his own head.

Na-bal on his own, - his own head.

Na-bal on his own, - his own head.

Na-bal on his own, - his own head.

Na-bal on his own, - his own head.  
(without accompaniment)

# Nº 18. Choral Recitative.

Soli.

DAVID, ABISHAI, ABNER, SAUL.

I. Samuel XXVI. 1. "Doth not David hide himself in the hill of Hachilah?"

*Allegro ma non troppo. (♩ = 92.)*

Pianoforte. *pp*

*poco cresc.*

*mf. dim.*

And the Ziphites came unto Saul to Gibeah saying:

Tenor. **F** Choral Recit. *pp*

Bass. Chorus. Doth not Da-vid hide him-self in the

*pp*

*8va lower.*

hill of Ha-chi-lah, which is be-fore Jesh-i-mon?

1

Verse 2. Then Saul arose, and went down to the wilderness of Ziph, having three thousand chosen men with him, to seek David, etc.

Verse 3. And Saul pitched in the hill of Hachilah, which is before Jeshimon by the way. But David abode in the wilderness, and saw that Saul came after him.

4. David therefore sent out spies, and understood that Saul was come in very deed.
5. And David arose, and came to the place where Saul had pitched, and beheld the place where Saul lay, and Abner the son of Ner, the captain of his host; and Saul lay in the trench, and the people lay round about him.
6. Then answered David and said to Ahimelech the Hittite, and to Abishai the son of Zeruiah, brother to Joab, saying:

Verse 7. So David and Abishai came to the people by night; and behold, Saul lay sleeping within the trench, and his spear stuck in the ground at his bolster, but Abner and the people lay round about him.

G Recit.  
ABISHAI.

*pp*

God hath de - li ver'd thine e - ne - my in - to thine

*ppp*

hand this day: now there - fore let me smite him, I pray thee, with the

spear, e - ven to the earth at once, and I will not smite him a second

Verse 9. And David said to Abishai,  
DAVID.

H

*p* Andante. (♩ = 76.)

De - stroy him not; for who can stretch forth his

time.

*sempre pp*

hand a - gainst the Lord's a - noint - ed, and be guilt - less?

1

Recit.

The Lord for - bid that I should stretch forth mine hand a - gainst

His a - noint - ed:

Moderato.

*cresc.*

*poco agitato* *cresc.*

but, I pray thee, take the spear that is at his bol-ster,

*pp* *p* *mf*

and the cruse of wa - ter, and let us go.

*p*

Verse 12. So David took the spear and the cruse of water from Saul's bolster; and they gat them away, and no man saw it, nor knew it, neither awaked; because a deep sleep from the Lord had fallen on them.

*acceler.* *pp* *p*

Verse 13. Then David went over to the other side, and stood on the top of an hill afar off, a great space being between them:

*Allegro con fuoco. (♩ = 96.)*

*p*  
*cresc.*  
*And.* \* *And.* \* *And.*

DAVID.

Verse 14. And David cried to the people, and to Abner, saying,

*Recit.*

Ans-wer-est thou

*f*  
*And.* \*

not, Ab-ner?

ABNER.

*Recit.*

*Meno Allegro. (♩ = 126.)*

Who art thou that cri-est to the

*f*  
*And.* \*

king?

*a tempo*

*f*  
*And.* \*

DAVID. *Recit.*

Art not thou a val - iant man?

**K**

*Più moto. (♩ = 144.)*

and

*f*



who is like to thee in Is - ra - el? *a tempo*

Where-fore then hast thou not kept thy lord the king?

for there came one of the peo - ple in to de - stroy the king thy

*L Maestoso.*  
lord. — As the Lord liv - eth, ye are

wor - thy to die, be - cause — ye have not kept your

mas - ter, the Lord's a - noint - ed.

## Allegretto. (♩ = 92.)

SAUL. *mf*

Is this thy voice, my son Da - - vid?

DAVID. *p*

It is, my lord, O king. Where - fore doth my lord —

— thus pur - sue af - ter his servant? for what have I done? or what

e - vil is in mine hand"

Air.

## Andante. (♩ = 80.)

SAUL. *mf*

I have sin - - ned, I have sin - - ned; re - turn, my son —

*cresc.*

Da-vid; I have sin - ned, I have sin - ned; re - turn, my son—

*cresc.*

**M** *dim.*

Da-vid; for I will no more do thee harm, do thee harm, be-cause my

*dim.* *cresc.*

soul was pre - cious in thine eyes, was pre - cious, was pre - cious in thine

*p*

*mf*

eyes this day; I have sin - ned; I have sin - ned. Bless - ed be

*mf*

thou, — bless - ed be thou my son Da - vid; —

*dim.* *rall.*

N *p* *cresc.* *mf* *cresc.*

thou shalt both do great things, thou shalt both do great

*a tempo*

things, thou shalt both do great things, — and al- so still pre -

vail. *mf* I have sin - ned, I have sin - ned; re - turn, — my son

Da - vid; and thou shalt still pre - vail. — *dim.*

*cresc.* *p* *cresc.*

*dim.* *pp* *rall.*

# Nº 19. Recitative.

NARRATOR.

I. Samuel XXXI. 1. "Now the Philistines fought against Israel!"

*Allegro. (♩ = 126.)*

Pianoforte. *ff*

NARRATOR, Recit.

Now the Phi-listines fought against Is-ra-el; *a tempo*

0 *mf*  
and the men of Is-ra-el

*p* *cresc.*

*mf* *cresc.*  
fled, and fell down slain in mount Gil-bo-a.

1

And the bat-tle went against

*ff* *p* *CRASH.*

Saul; and he was sore wound - - ed of the

arch-ers. *P* Recit. Then said

*f* *p* *Red.*

Saul un-to his ar-mour-bear-er, Draw thy sword, and thrust me through there-

*mf a tempo* *a tempo*

*Red.*

with. But his armour-bear-er would not; for

*dim.* *p*

he was sore a - fraid. — There - fore

*cresc.* *f p* *cresc.*

Saul took a sword, — and fell up - on it.

*f p* *cresc.* *f*

*And.* \*

Recit.  
And when his armour bear-er

*And.* \*

Lento. *p* *p*

saw that Saul was dead, — he fell like-wise up-on his sword and di - ed —

*p* *And.* \*

— with him. —

*p* *pp*

*And.* \*

N<sup>o</sup> 20. Trio and Chorus.

Soli.

ABIGAIL, AHINOAM DAVID.

II. Samuel I. 24.

"Ye daughters of Israel, weep for Saul!"

Allegretto. (♩ = 52.)

Pianoforte. *p*

ABIGAIL.

*cresc.*

*p*

Ye daughters of Is-ra-

el, weep for Saul, weep for Saul; ye daughters of Is-ra-el weep for

Saul, weep for Saul, who cloth-ed you, who cloth-ed you in

*cresc.*

*cresc.*

*dim.*

scar-let with o-ther de-lights,—

*dim.* *mf* *cresc.* *dim.*

The musical score is written for piano and voice. The piano introduction is in 4/8 time, marked 'Allegretto' with a tempo of 52 beats per minute. It features a melody in the right hand and a supporting bass line in the left hand, both in a key of one flat (B-flat major or D minor). The piano part includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). The vocal parts enter with the lyrics 'Ye daughters of Israel, weep for Saul!'. The melody is written in a soprano clef, and the lyrics are placed below the notes. The piano accompaniment continues with a steady rhythm, providing a harmonic foundation for the vocal lines. The score is divided into systems, with the piano part and vocal part each having a staff. The lyrics are written in a serif font, and the musical notation includes various notes, rests, and accidentals.



*R* *p*  
 weep, DAVID. *p* weep,  
 Ye daughters of Is - ra - el, weep for Saul, weep for Saul; ye

*R*  
*p*

Ye daughters of  
 daughters of Is - ra - el, weep for Saul, weep for Saul, who

*cresc.* *dim.*  
 Is - ra - el, weep for Saul, weep,  
*cresc.* *dim.*  
 cloth - ed you, who cloth - ed you in scar - let with o - ther de - lights,

*cresc.* *dim.*

*S* *p*  
 weep for

AHINOAM. *p*  
 Ye daughters of Is - ra - el, weep for Saul, weep for

weep; *S* *p* ye

Saul, — weep, —

Saul; ye daughters of Is - ra - el, weep for Saul, weep for Saul, who

daughters of Is - - - ra - el, weep — for Saul,

*p* weep for Saul.

*cresc.* cloth - ed you, who cloth - ed you, in scar - let with o - ther de - lights.

*p* who cloth - ed you; weep for Saul.

**Chorus.**

Sopr. *p* *cresc.* *f* *cresc.* *ff*  
How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

Alt. *p* *cresc.* *f* *cresc.* *ff*  
How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

Ten. *p* *cresc.* *f* *cresc.* *ff*  
How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

Bass. *p* *cresc.* *f* *cresc.* *ff*  
How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

*p* *cresc.* *cresc.*

DAVID.

O Jon - a - than, thou wast slain -  
 fal - len, in the midst of the bat - tle! —  
 fal - len, in the midst of the bat - tle! —  
 fal - len, in the midst of the bat - tle! —  
 fal - len, in the midst of the bat - tle! —

*dim.* *mf*  
*rall.* *a tempo*  
 — in thine high pla - ces. I am dis - tress'd, I am dis - tress'd, for thee, my  
 bro - ther Jon - a - than; I am dis - tress'd, for thee, my  
 bro - ther Jon - a - than; I am dis - tress'd, I am dis - tress'd, for thee, my

bro-ther Jon - a - than; ve - ry pleasant hast thou been un-to

me; thy love to me, — thy love to me, thy love to me, — thy love to

*mf* *p* *crusc.*

ABIGAIL. *p* *U a tempo*

Ye daughters of Is-ra -

AHINOAM. *p*

me, was won-derful; passing the love of wo - men. *p* *rall.* *U a tempo*

Ye Ye

el, — ye daughters of Is - ra - el, weep for Saul, weep for

daughters of Is - ra - el, ye daughters of Is - ra - el, weep for

daughters of Is - ra - el, ye daughters of Is - ra - el, weep for

1

*pp*  
Saul, weep for Saul. —

*pp*  
Saul, weep for Saul. —

*pp*  
Saul, weep for Saul. —

*Recit. p cresc.*  
I am dis-tress'd, I am dis-tress'd, I am dis-

*pp cresc.*  
tress'd, I am dis-tress'd for thee, — my bro-ther Jon - - a -

*mf*  
than.

**CHORUS**  
Sopr. How are the migh-ty fal - len, How are the migh-ty fal - len, and the  
Alt. How are the migh-ty fal - len, How are the migh-ty fal - len, and the  
Ten. How are the migh-ty fal - len, How are the migh-ty fal - len, and the  
Bass. How are the migh-ty fal - len, How are the migh-ty fal - len, and the

*a tempo*  
weapons of war per-ish - ed!

*ff*  
weapons of war per-ish - ed!

*rall.*

*Red. 1*

# Nº 21. Recitative.

NARRATOR.

II. Samuel II. 1.

"And it came to pass after this."

NARRATOR. *Recit.* *p* *Moderato.* (♩=100.)

And it came to pass af - ter this, that

Pianoforte. *p*

*Red.* \*

*Recit.*

Da - vid en - qui-red of the Lord, say-ing, Shall I go

*cresc.*

up in-to a-ny of the ci - ties— of Ju - dah?

*Più mosso.* (♩=120.)

*p* *sempre p*

And the Lord said, Go up un - to He - bron.

Recit. *mf*

So David took A-hin-o-am and

*mf* *dim.*

A - bi - gail, and went up thither. And his men that were with him — did

*mf*

Da-vid bring up,

*a tempo*

*p* *cresc. ed acceler.* *f*

Lento. *p*

Ev' - ry man with his house-hold.

*rall.* *dim.* *p*

# **No 22. Chorus.**

II. Samuel V. 1.

"Behold, we are thy bone and thy flesh."

Moderato. (♩ = 69.)

Then came all the tribes of Israel to David unto Hebron saying,

*mf* Be -

*p* Moderato. (♩ = 69.)

*mf*

Be - hold, we are thy

- hold, we are thy bone and thy flesh, thy

*mf* Be - hold. we are thy bone

bone and thy flesh. Be-hold. we are thy bone and thy

bone, thy bone and thy flesh.

1



*mf* V

Be - hold, we are thy bone

and thy flesh, thy bone and thy

flesh, thy bone, thy bone and thy

thy bone

V

and thy flesh, thy flesh,

flesh, thy bone and thy flesh.

flesh, thy bone and thy flesh,

and thy flesh, we are thy bone. we are thy bone.

we are thy bone, thy bone and thy flesh,

Be - hold, we are thy bone, we are thy

we are thy bone, thy bone and thy

Be - - hold, we are thy bone and thy flesh,

**W**

we are thy bone and flesh, — and thy flesh, *f*

bone and thy flesh. we are thy bone and thy

flesh, we are thy bone and thy flesh, we are thy bone and thy

thy bone and thy flesh, *f* thy

**W**

and thy flesh, and thy flesh.

flesh, we are thy bone and thy flesh, we are thy bone and thy

flesh, we are thy bone and thy flesh, we are thy bone and thy

flesh. thy flesh, thy

Be - hold, we are thy bone and thy flesh. Be -

flesh. Be - hold, we are thy bone and thy

flesh. Be - hold, we are thy bone and thy flesh. Be -

flesh. Be - hold, we are thy bone and thy flesh. Be -

*sfz*

X

- hold, we are thy bone and thy flesh, thy bone and thy  
flesh, we are thy bone and thy flesh. Be -

- hold, we are thy bone and thy flesh. Be - hold, we are thy bone,

- hold, we are thy bone and thy flesh.

X

flesh. Be - hold, we are thy bone

- hold, we are thy bone, we are thy bone and thy

we are thy bone, we are thy bone, we are thy bone, we are thy

Be - hold, we are thy bone

and thy flesh.

flesh.

bone and thy flesh. Be - hold, Be - hold,

and thy flesh. Be - hold, Be - hold,

Be - hold, we are thy bone.

Be - hold, we are thy bone.

Be - hold, we are thy bone.

Be - hold, we are thy bone.

**Y**

Sop. 1. Be -

Sop. 2. Be - hold, we are thy

Alt. 1. Be - hold, we are thy bone and

Alt. 2. Be - hold, we are thy bone and

Ten. 1. Be - hold, we are thy bone and

Ten. 2. Be - hold, we are thy bone and

Bass 1. Be - hold, we are thy bone and thy flesh, thy bone

Bass 2. Be - hold, we are thy bone and thy flesh, thy bone

**Y**

- hold, we are thy bone and thy flesh, thy flesh,  
 bone and thy flesh, we are thy bone and thy  
 thy flesh, thy flesh,  
 thy flesh, thy flesh,  
 and thy flesh, we are thy bone and thy  
 thy flesh, thy flesh,  
 and thy flesh, thy flesh,

The first system of the musical score consists of eight staves. The top six staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "- hold, we are thy bone and thy flesh, thy flesh, bone and thy flesh, we are thy bone and thy thy flesh, thy flesh, thy flesh, and thy flesh, we are thy bone and thy thy flesh, thy flesh, and thy flesh, thy flesh,".

thy bone and thy flesh, we are thy  
 flesh, we are thy bone and thy flesh, we are thy bone and thy flesh, we are thy  
 thy bone and thy flesh, we are thy  
 thy bone and thy flesh, we are thy  
 flesh, we are thy bone and thy flesh, we are thy bone and thy flesh, we are thy  
 thy bone and thy flesh, we are thy  
 thy bone and thy flesh, we are thy  
 thy bone and thy flesh, we are thy

The second system of the musical score consists of eight staves, continuing the vocal and piano parts from the first system. The lyrics are: "thy bone and thy flesh, we are thy flesh, we are thy bone and thy flesh, we are thy bone and thy flesh, we are thy thy bone and thy flesh, we are thy thy bone and thy flesh, we are thy flesh, we are thy bone and thy flesh, we are thy bone and thy flesh, we are thy thy bone and thy flesh, we are thy thy bone and thy flesh, we are thy".

bone and thy flesh. Al - so in time past. in time past. when

bone and thy flesh. Al - so in time past, in time past, when

bone and thy flesh. Al - so in time past, in time past, when

bone and thy flesh. Al - so in time past, in time past, when

Saul was King o - ver us, *ff* 2 thou was

Saul was King o - ver us, *ff* 2 thou was

Saul was King o - ver us, *ff* 2 thou was

Saul was King o - ver us, *ff* 2 thou was

**Z** Allegro. (♩ = 126.)

he that leddest out and broughtest in

he that leddest out and broughtest in

he that leddest out and broughtest in

he that leddest out and broughtest in

**Z** Allegro. (♩ = 126.)

*ff*

Is - ra-el.

Is - ra-el.

Is - ra-el.

Is - ra-el.

**Maestoso.** **Allegro.** (♩ = 126.)

And the Lord said to thee, Thou shalt

And the Lord said to thee. Thou shalt

And the Lord said to thee, Thou shalt

And the Lord said to thee, Thou shalt

**Maestoso.** **Allegro.** (♩ = 126.)

feed My peo - - ple Is - ra-el, And

feed My peo - - ple Is - ra-el, And

feed My peo - - ple Is - ra-el, And

feed My peo - - ple Is - ra-el, And

Red. 1

thou shalt be a cap - tain o - ver Is - - -

thou shalt be a cap - tain o - ver Is - - -

thou shalt be a cap - tain o - ver Is - - -

thou shalt be a cap - tain o - ver Is - - -

Red. \* Red. \* Red. \* Red. \* Red. \*

- ra - - el.

- ra - - el.

- ra - - el.

- ra - - el.

Red. \* Red.

\*



NARRATOR. Recit.

*mf*

So all the el-ders of Is - ra - el came to the king at

*>dim.*

*2<sup>da</sup>.*

\*

He-bron; and king Da-vid

*a tempo*

*mf*

made a league with them be-fore the Lord; and they a -

*a tempo* *cresc.*

nointed Da-vid king o-ver Is - ra - el.

*cresc.* *mf*

# Nº 23. David's entry into Jerusalem.

## Introduction and Chorus.

"Jerusalem the Golden!"

Allegro moderato. (♩ = 92.)

Pianoforte.

*p*

*poco*

*cresc.*

*mf*

*mf cresc.*

*f*

*f*

**B**  
March.

The musical score is written for piano and features a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a tempo marking of 'Allegro moderato' and a metronome indication of 92 quarter notes per minute. The score is divided into two main sections: an 'Introduction and Chorus' and a 'March'. The introduction starts with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand. The chorus section follows, marked with a *cresc.* (crescendo) and reaching a mezzo-forte (*mf*) dynamic. The march section begins with a forte (*f*) dynamic and is characterized by a more rhythmic, march-like feel. The score concludes with a first ending bracket and a repeat sign.



Chorus. "Jerusalem the golden!" A. Ewing. †

1st verse

*mf* Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -

*mf* Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -

*mf* Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -

*mf* Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -

*pp* pla - tion Sink heart and voice op - prest. *cresc.* I know not, Oh! I know not What

*pp* pla - tion Sink heart and voice op - prest. *cresc.* I know not, Oh! I know not What

*pp* pla - tion Sink heart and voice op - prest. *cresc.* I know not, Oh! I know not What

*pp* pla - tion Sink heart and voice op - prest. *cresc.* I know not, Oh! I know not What

† by permission of the Composer.

joys await us there; What radiance of glory, What bliss beyond compare.

joys a - wait us there; What radiance of glory, What bliss beyond compare.

joys a - wait us there; What radiance of glory, What bliss beyond compare.

joys a - wait us there; What radiance of glory, What bliss beyond compare.

*p*

cre - scen - do

*p*

*f*

Red.

Soprano and Tenor unison.

2nd verse

*mf*

*mf sempre legato*

*f*

They stand, those halls of Si - on, All ju - bi - lant with song; And

bright with many an an - gel, And all the mar - tyr throng: The Prince is e - ver

1

in them, The day-light is se - rene; The pastures of the

bless - - ed Are deck'd in glo - rious sheen. D

*f*

*ff*

3rd verse  
Tutti.

There is the throne of Da - - vid, And there from care re -

There is the throne of Da - - vid, And there from care re -

There is the throne of Da - - vid, And there from care re -

There is the throne of Da - - vid, And there from care re -

*ff* *legato*

- leased, The  
- leased, The  
- leased, The  
- leased, The

Rev.

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, flowing melody with many sixteenth and thirty-second notes. The bass staff provides a harmonic foundation with chords and single notes.

shout of them that tri - - umph, The song of them that  
shout of them that tri - - umph, The song of them that  
shout of them that tri - - umph, The song of them that  
shout of them that tri - - umph, The song of them that

The piano accompaniment continues with a similar texture to the first system, with a busy treble staff and a more stable bass staff.

feast; And  
feast; And  
feast; And  
feast; And

Rev.

The piano accompaniment concludes this system with a final flourish in the treble staff and a sustained chord in the bass staff.

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

fight. For

fight, For

fight, For

fight, For

Ad.

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

[illegible]



I. Kings I. 1. Now David was old and stricken in years.

5. Then Adonijah the son of Haggith exalted himself, saying, I will be king: and he prepared himself chariots and horsemen, and fifty men to run before him.

9. And slew sheep and oxen, and called all his brethern, and all the king's servants.

10. But Nathan, the prophet, Benaiah, and the mighty men, and Solomon his brother, he called not.

11. Wherefore Nathan spake unto Bath-sheba the mother of Solomon, saying,

## Nº 24. Recitative, Soli and Chorus.

NATHAN — DAVID — BATH-SHEBA.

"Hast thou not heard that Adonijah the son of Haggith doth reign?"

Allegro. (♩ = 132.)

NATHAN.

Pianoforte

Recit.

*mf*

Hast thou not heard that A-don - i - jah the son of

*rall. e dim.* Andante. (♩ = 72.)

Haggith, doth reign? and David our lord knoweth it not.

*mf* *rall. e dim.* *p* *cresc.*

Air.

*p* *cresc.*

Now therefore come, let me I pray thee, give thee counsel, that

thou mayst save thine own — life, and the life, of thy son Sol - o -

*dim.* *p* *cresc.*

*dim.* *p cresc.*

mon. Now — therefore come, let me I

*p* *dim.* *p*

pray thee, give thee counsel, that thou mayst save thine own — life, and the

*mf* *p cresc.* *cresc.* *mf* *p cresc.*

life of thy son Sol - o - mon. —

*mf* *dim.* *p*

Recit. Moderato. (♩ = 100.) *cresc.*

Go and get thee in unto king David, — and say unto him, Didst not thou my lord, O

*p* *cresc.* *mf*

kingswear unto thine handmaid, saying, Assuredly Solomon shall reign after  
 me, and he shall sit up-on my throne? Why then doth A-don - i - jah

*p* *cresc.*  
*mf* *sfz* *dimin.*

Recit.  
 reign? Behold while thou yet talkest there with the king, I also will come in after

*p*

Lento. *p* Moderato. ( $\text{♩} = 100.$ )  
 thee, and confirm thy words. Verse 15. And Bath-sheba went in unto

*p*

the king, and did obeisance.

*cresc.*

And the king said, **Recit. DAVID.****Air.**

What wouldest thou? **Allegro moderato. (♩ = 104.)**

*p* cre - seen - do

V. 17. And she said unto him, **BATH-SHEBA.**

*mf* My lord, thou swarest by the

*f* *p*

Lord thy God un-to thine handmaid, un-to thine handmaid, saying, As-

*cresc.* *f*

su-redly Solomon thy son shall reign aft-er me.

*cresc.* *f* *p*

*p* **H** *cresc.*

Thou swar-est by the Lord thy God, thou

*p* *cresc.*

swar-est by the Lord thy God un - to thine handmaid, say-ing,

*f* Solomon thy son shall reign aft - er me, and he shall

sit up - on my throne.

*I* *mf* Thou

swar - - est, thou swar - - est by the Lord thy God, by the

Lord thy God, say - ing, say - ing, Sol-omon thy

son shall reign aft-er me.

K

*dim.* *p cresc.*

Thou

*p* *fp*

swar-est by the Lord thy God, that he shall sit up -

*p* *fp*

- on my throne. Now, be - hold, A-do-nijah reigneth;—

*f* *sfz* *f*

4/4

*ad lib.*  
*p*

— and, my lord, thou knowest it not. — Allegretto. (♩ = 96.)

V. 29. And the king sware and said, DAVID.

*p* *cresc.* *mf*

As the Lord liv-eth, that hath re-deem-ed my soul out of

*p* *cresc.* *mf*

*Ad.* \*

*p* *cre - - - scen - - - do*

all distress, E-ven as I sware un-to thee by the Lord God of

*p* *cre - - - scen - - - do*

*f.* 3 3

Is-ra-el, so will I certainly do this day.

V. 31. Then Bath-sheba bowed with her face to the earth, and did reverence

*p* *accel.* *cresc.*

Allegro. (♩ = 126)

BATHSHEBA.

to the king, and said,

Let my lord king Da - vid

V.32. And king David said,  
live for e - ver.

DAVID. Recit.

N meno Allegro. (♩ = 112)

Call me Za - dok the priest, and Na - than the

prophet, and Benai - ah the son of Je - hoi - a - da.

And they came before the king.

*accel.*  
*p* *cresc.*



0 *a tempo* (♩ = 112)

V. 33. The king also said unto them, Take with you the servants of your

lord, and cause Sol - omon my son to ride upon mine own mule, and

bring him down to Gi-hon; and let Za - dok the priest, and

Na - than the pro - phet a - noint him there king o - ver

Is - ra-el: and blow ye with the trumpet, and

**P** *f*

say, God save king Sol - o - mon.

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

**Q** Recit.

Then ye shall come up aft-er him, that he...

*Red.* \*

*poco cresc.* Moderato. ( $\text{♩} = 92$ )

...may come and sit up-on my throne; for he shall be king in my stead:

*poco cresc.* *mf* *dim.*

*p*

and I have ap - pointed him to be ru - ler o-ver Is-rael and over Ju-dah.

*p*

**R**

V. 39. And Zadok the priest took an horn of oil out of the tabernacle, and anointed Solomon.

*p accel.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

1

And they blew the trumpet;

**Allegro. (♩ = 112)**

and all the people said,

**S Chorus.**

God save king Sol - o - mon.

God save king Sol - o -

mon. God save, God

mon. God save, God

mon. God save, God

mon. God save, God

Red. \* Red. \*

save king Sol - - o -

save king Sol - - o -

save king Sol - - o -

save king Sol - - o -

Red. \* Red. \*

Red. *sempre*

mon!

mon!

mon!

mon!

# Nº 25. Air.

I. Kings II. 1.

DAVID.

"I go the way of all the earth."

**Pianoforte.** **T** Larghetto. (♩ = 88)

The piano introduction is in G major, 3/4 time, and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'T Larghetto' with a quarter note equal to 88 beats. The music is in 3/4 time initially, then changes to 4/4. Dynamics include *p* (piano), *crusc.* (crescendo), and *mf* (mezzo-forte).

Verse 1. Now the days of David drew nigh that he should die;  
and he charged Solomon his son, saying,

The first line of the verse is set in G major, 4/4 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *p* (piano). The lyrics are: "I go the way of all the earth; be thou". Dynamics include *dim.* (diminuendo) and *p*.

The second line of the verse continues in G major, 4/4 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *mf* (mezzo-forte). The lyrics are: "strong, and shew thy - self a man. I go the way of all the". Dynamics include *mf*.

The third line of the verse continues in G major, 4/4 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *p* (piano). The lyrics are: "earth; bethou strong; And keep the charge of the Lord thy God, to". Dynamics include *dim.* and *p*.

The fourth line of the verse continues in G major, 4/4 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *U* (Allegretto). The lyrics are: "walk in His ways, to keep His statutes, and His com - mand - ments,". Dynamics include *cresc.* (crescendo), *ed* (accelerando), and *accel.* (accelerando).

*a tempo*  
*f* *dim. e rall.* *p*  
 and His judgments, and His tes-timonies. I go the way of

*a tempo*  
*f* *dim. e rall.* *p*  
 all the earth; bethou strong and shew thy-self a man. I go the way,

*cresc.* *mf*  
 I go the way of all the earth; be thou strong: And keep the charge,

*p* *cresc.*  
 the charge of the Lord thy God.

*f* *dim.* *pp*  
 \*  
 1

## Nº 26. Chorus.

I Chronicles XVI. II.

"Seek the Lord and His strength."

Allegro vivace. ( $\text{♩} = 100$ )

Pianoforte.

W  
Tenors. *p* *cresc.* *f*  
Seek the Lord and His strength, seek the Lord and His strength,  
Basses. *p* *cresc.* *f*  
Seek the Lord and His strength, seek the Lord and His strength,

W  
Soprano. *p* *cresc.*  
Seek the Lord and His strength, seek the Lord and His  
Alto. *p* *cresc.*  
Seek the Lord and His strength, seek the Lord and His  
Tenor. *p* *cresc.*  
Seek the Lord and His strength, seek the Lord and His  
Bass. *p* *cresc.*  
Seek the Lord and His strength, seek the Lord and His

1

[illegible]

Seek the Lord, seek the Lord,  
 Lord, Seek the Lord, seek the Lord  
 Lord, Seek the Lord, seek the Lord  
 Lord, Seek the Lord, seek the Lord

seek the Lord and His strength, seek the  
and His strength, seek the Lord and His strength, seek the  
and His strength, seek the Lord and His strength, seek the  
and His strength, seek the Lord and His strength, seek the



Lord and His strength, and His strength.

Lord and His strength.

Lord and His strength, and His strength.

Lord and His strength.

**Y Allegro con spirito. (♩ = 120)**

I Chronicles XVI. 25.

For great is the Lord, and greatly to be prais-ed: He al-so

**Y Allegro con spirito. (♩ = 120)**

For great is the Lord, and

Lord, and greatly to be prais-ed He al-so is to be

is to be fear-ed a-bove all gods, a-bove all

greatly to be prais-ed: He al-so is to be fear-ed  
 fear-ed a-bove all gods, a-bove,  
 gods, a-bove all gods.  
 For great is the Lord, and great-ly to be  
 a-bove all, a-bove all gods,  
 a-bove all gods. For great is the Lord, For  
 prais-ed: He al-so is to be fear-ed a-bove all gods,  
 a-bove all gods, a-bove all  
 great is the Lord, a-bove all  
 He al-so is to be fear-ed, fear-ed  
 a-bove all gods, He al-so is to be fear-ed a-

gods. For great is the Lord, and great-ly to be prais -

gods, a - bove all gods, and greatly prais -

- ed He al - so is to be fear - ed, and great - ly

bove all gods, and greatly prais -

- ed, prais - ed, prais -

ed, prais - ed, prais - ed, a -

prais - ed, prais - ed, a -

ed, prais - ed, prais - ed, a -

ed, prais - ed, and great - ly to be prais - ed, a - bove all

bove all gods. He al - so is to be fear -

bove all gods, a - bove all gods, He is to be fear -

bove all gods, a - bove all gods,

gods, a - bove all gods, a - bove all gods,  
- ed a - bove all gods, a - bove all  
ed a - bove all gods, fear - ed, a - bove all  
a - bove all gods,

a - bove all gods, and greatly  
gods, fear - ed,  
gods, fear - ed, and  
a - bove all gods, fear - ed,  
B

prais - ed, and great - ly  
and greatly prais - ed, greatly to be  
greatly prais - ed,  
and greatly prais - ed a - bove all



a - bove, a - bove all  
 all gods, a - bove all gods, a -  
 gods, a - bove all gods, a - bove all gods. He al - so  
 bove all gods, a - bove all gods,

gods, a - bove all gods, a - bove all gods, He al - so  
 bove all gods, a - bove all gods, He al - so  
 is to be fear - ed a - bove all gods, He al - so  
 a - bove all gods. Great is the Lord, He al - so

is to be fear - ed a - bove, a - bove all  
 is to be fear - ed a - bove, a - bove all  
 is to be fear - ed a - bove, a - bove all  
 is to be fear - ed a - bove, a - bove all

**D**

gods, and greatly prais - ed,  
gods, and greatly prais - ed, and  
gods, and greatly prais - ed.  
gods, and greatly prais - ed, and greatly

**E**

greatly prais - ed. For great is the Lord, and  
greatly prais - ed. For great is the Lord, and  
and greatly prais - ed. For great is the Lord, and  
prais - ed, and greatly prais - ed. For great is the Lord, and

**E**

greatly to be prais - ed: He al - so is to be  
greatly to be prais - ed: He al - so is to be  
greatly to be prais - ed: He al - so is to be  
greatly to be prais - ed: He al - so is to be

fear - ed a - bove all

fear - ed a - bove all

fear - ed a - bove all

fear - ed a - bove all

**F** gods. *ff* Praise the

gods. *ff* Praise the

gods. *ff* Praise the Lord,

gods. *ff* Praise the Lord,

**F** (♩ = ♩) *f* *p*

Lord, praise the Lord, praise the

Lord, praise the Lord, praise the

praise the Lord, praise the Lord for e-ver - more, praise the Lord for e-ver -



Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord for e-ver -

Lord, praise the Lord.  
 Lord, praise the Lord.  
 Lord, praise the Lord.  
 more, praise the Lord for e-ver - more.

Praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord for e-ver -

The image shows a musical score for the hymn "Praise the Lord." It consists of two systems of staves. The first system has three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The lyrics are: "Lord, praise the Lord, praise the Lord for e-ver-more, praise the Lord, praise the Lord, more, praise the Lord for e-ver-more, praise the Lord for e-ver-more, praise the Lord for e-ver-". The second system continues the piano accompaniment with a treble and bass staff. The score includes a key signature of one flat (B-flat) and a common time signature (C). There are dynamic markings like "f" (forte) and "p" (piano), and a fermata over a chord in the piano part. The word "Cres." is written at the bottom left of the piano part.

Lord for e - ver - more, praise the Lord for e - ver - more, for e - ver -  
 praise the Lord for e - ver - more, for e - ver -  
 more, praise the Lord for e - ver - more, praise the Lord for e - ver -  
 praise the Lord for e - ver - more, praise the Lord for e - ver -

The musical score is for a hymn titled "Praise the Lord for Evermore". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are: "Lord for e - ver - more, praise the Lord for e - ver - more, for e - ver - praise the Lord for e - ver - more, for e - ver - more, praise the Lord for e - ver - more, praise the Lord for e - ver - praise the Lord for e - ver -". The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with block chords.

more, praise the Lord for e - vermore for e-ver-more, praise the  
 more, praisethe Lord for e-ver-more,  
 more,praise the Lordfor e - ver - more, praise the Lord for e-ver-more,praise the Lordfor e - ver -  
 more, for e - ver - more,

H

Lord for e - ver - more, for e - ver - more. O give thanks un - to the  
 praise the Lord for e - ver - more. O give thanks un - to the  
 more, praise the Lord for e - ver - more. O give thanks un - to the  
 for e - ver - more. O give thanks un - to the

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'Lord for e - ver - more, for e - ver - more. O give thanks un - to the praise the Lord for e - ver - more. O give thanks un - to the more, praise the Lord for e - ver - more. O give thanks un - to the for e - ver - more. O give thanks un - to the'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is common time (C). The system ends with a double bar line and a repeat sign.

Ad.

(without accomp.)

Lord, O give thanks un - to the Lord; for He is  
 Lord, O give thanks un - to the Lord; for He is  
 Lord, O give thanks un - to the Lord; for He is  
 Lord, O give thanks un - to the Lord; for He is

The second system of the musical score continues the vocal and piano parts. The lyrics are 'Lord, O give thanks un - to the Lord; for He is'. The piano accompaniment continues with the same melody and bass line. The system ends with a double bar line and a repeat sign.

good, for His mer - cy en - du - reth for e - -  
 good, for His mer - cy en - du - reth for e - -  
 good, for His mer - cy en - du - reth for e - -  
 good, for His mer - cy en - du - reth for e - -

The third system of the musical score continues the vocal and piano parts. The lyrics are 'good, for His mer - cy en - du - reth for e - -'. The piano accompaniment continues with the same melody and bass line. The system ends with a double bar line and a repeat sign.

## I

ver. Praise the Lord for e-ver-more, praise the Lord for e-ver-

ver. Praise the Lord for e-ver-

ver. Praise the Lord for e-ver-more, praise the

ver. Praise the

more, praise the Lord for e-ver-more, praise the Lord for e-ver-more. O give

more, praise the Lord for e-ver-more, praise the Lord for e-ver-more. O give

Lord for e-ver-more, praise the Lord for e-ver-more. O give

Lord for e-ver-more, praise the Lord for e-ver-more. O give

thanks un-to the Lord, O give thanks un-to the

thanks un-to the Lord, O give thanks un-to the

thanks un-to the Lord, O give thanks un-to the

thanks un-to the Lord, O give thanks un-to the

**K**

Lord; for He is good, for He is good;

Lord; for He is good, for He is good;

Lord; for He is good, for He is good;

Lord; for He is good, for He is good;

**K**

Re. \* Re. \* Re. \* Re. \* Re.

for His mer - cy en -

for His mer - cy en -

for His mer - cy en -

for His mer - cy en -

du - reth for e -

du - reth for e -

du - reth for e -

du - reth for e -

**L**

- - - ver. praise the Lord, praise the  
 - - - ver. praise the Lord, praise the  
 - - - ver. praise the Lord, praise the Lord,  
 - - - ver. praise the Lord, praise the Lord,

Lord, praise the Lord, praise the Lord, praise the  
 Lord, praise the Lord, praise the Lord, praise the  
 praise the Lord for e - ver - more, praise the Lord for e - ver -  
 praise the Lord for e - ver - more, praise the Lord for e - ver -

*Ad.* \* *Ad.* \*

Lord, praise the Lord. O give thanks to the  
 Lord, praise the Lord. O give thanks to the  
 more, praise the Lord for e - ver - more, praise the Lord, praise the  
 more, praise the Lord for e - ver - more, praise the Lord, praise the

*Ad.* \*

Lord;  
Lord;  
Lord;  
Lord;

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

for His mer - cy en - du - - reth for  
for His mer - cy en - du - - reth for  
for His mer - cy en - du - - reth for  
for His mer - cy en - du - - reth for

The second system continues the vocal and piano parts. The lyrics are repeated across all four vocal staves. The piano accompaniment includes some chordal textures and a few accidentals.

e - - - - ver.  
e - - - - ver.  
e - - - - ver.  
e - - - - ver.

The third system continues the vocal and piano parts. The lyrics are repeated across all four vocal staves. The piano accompaniment includes some chordal textures and a few accidentals.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are singing "A - - men, A - men,". The piano accompaniment features a series of chords and arpeggiated figures in both hands.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts are singing "A - - men, A - men." with long notes. The piano accompaniment includes triplets and a final chord marked with a fermata. The word "Red." appears below the piano part.

Third system of the musical score. The vocal parts are silent, indicated by whole rests. The piano accompaniment continues with a series of chords and arpeggiated figures. The system concludes with a double bar line and the word "Finis." written below the piano part.